

LOOKING EAST



JAPANNED FURNITURE OF GEORGIAN ENGLAND

INTRODUCTION

‘We fetch our models from the wise Chinese, European artists are too cool and chaste.’ James Cawthorn, 1756

Mackinnon Fine Furniture is delighted to present a winter exhibition, *Looking East: Japanned Furniture of Georgian England*, at our St James’s London gallery from 27 November to 15 December 2017. The exhibition will feature a curated selection of exquisite 18th century English furniture that highlights the prominence of japanning during this historic era.

The exhibition explores the lavish use of japanned decoration on furniture throughout the Georgian age. The practice of japanning dates back to the late 17th century when European craftsmen sought to emulate the highly prized exotic lacquer wares brought over from Asia. This focus on japanning in England offers an opportunity to understand the importance of this decorative style to Georgian England.

We will be offering over twenty pieces of japanned furniture and decorative objects of magnificent quality for sale, with several pieces on loan from private collections. In addition to English pieces, there are several examples of European japanning as well as Asian export furniture to serve as a study in comparison of the differing techniques.

Charlie Mackinnon

November 2017



THE LACQUER TRADE

In July 1596, Queen Elizabeth I invited the emperor of China to establish trade with England. The creation of the East India Company a few short years later in 1599 helped to formally open trade routes with the East and introduced the European courts to Chinese art and design.

One of the most highly prized exports from China was its lacquerware. The lacquer goods, in the form of screens, chests, and cabinets, were coveted for their brilliant lustrous surfaces and exotic decoration. A Dutch traveller of the time, Jan Huygen van Linschoten, wrote about the magnificent lacquer (which he called 'lac') coming from China in his publication *Navigatio ac itinerarium* (Leyden, 1595/96). He noted, 'Desks, targets, tables, Cubbordes, Boxes, and a thousand such like thinges that are all covered and wrought with lac of all colours and fashions; so that it maketh men to wonder at the beautie and brightness of the colour, which is altogether lac.'

Lacquer began to appear in the finest English country estates in the early 17th century. In the inventory of Hatfield House in 1611, there is mention of 'One China table of black gilded and painted' as well as '1 high chaire... the frame guilt China worke.' By the end of the 17th century, records indicate that a total of approximately 3,500 lacquered pieces per year were being brought to England, including cabinets, chairs, mirror frames, tea tables, powder boxes.

The taste for lacquer was not confined to furniture alone. In the Netherlands, a number of lacquer rooms were commissioned by important stadholder families, including King William III (1650-1702) and his English wife Princess Mary (1662-1694). One such room with coromandel lacquer screens was made for Henry Vasimir II of Nassau Dietz (1657-1697) and his wife Henrietta Amalia von Anhalt Dessau (1666-1726) at their Leeuwarden residence at the end of the 17th century. This lacquer room is now installed at the Rijksmuseum in Amsterdam.



Lacquer room for Henry Vasimir II of Nassau Dietz
at the Rijksmuseum, Amsterdam

THE ORIGIN OF JAPANNING



A Pair of George II Red Japanned Side Chairs from the Lazcano Palace Suite
Mackinnon Fine Furniture Collection

Early examples of japanned work can be seen at Ham House, with a 1683 inventory recording a pair of 'black stoles.' Some of the greatest cabinetmakers of their time were known to deal in japanned furniture. James Moore, royal cabinetmaker to George I, is recorded in 1700-01 as supplying furniture to Anne, Duchess of Buccleuch 'a Buro made of Japan & Locks... 2 flowerd Japan Cabinetts & frames with Locks & Hinges.'

The most well-known cabinetmaker associated with japanned furniture is Giles Grendey. Working in St. John's Square, Clerkenwell, Grendey developed a thriving export trade with a particular focus on japanned pieces. His most ambitious and impressive suite of japanned furniture included at least seventy-seven pieces including tables, chairs, daybed, looking glasses, tripod stands, and several desks and bookcases. This suite, all decorated with the most exquisite red japanning, was made for the Dukes of Infantado at Lazcano Palace in Spain. Historian R.W Symonds described pieces from the suite as 'the best English cabinet-work' in 1935 and Christopher Gilbert further emphasized the suite's 'outstanding importance' in 1971.

The novelty and rarity of these Eastern treasures sparked a desire to recreate these works in Europe. The English referred to their imitations of Asian lacquer as *Japan work*. John Stalker and George Parker's 1688 publication, *A Treatise on Japanning and Varnishing*, was by far one of the most influential treatises on japanned furniture and decoration in England. The publication featured both recipes for creating a japanned surface as well as over a hundred decorative patterns in the Asian style for copying.

Today, many items from the suite are now represented in major museums around the globe, including the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York; Temple Newsam House, Leeds; and the Museo de las Artes Decorativas, Madrid. We are delighted to have a pair of side chairs from this suite in the exhibition.

TECHNIQUE

Ultimately, the Europeans were searching in vain for the recipe to make lacquer as the resin required for lacquerware could not be found in Europe. Lacquer requires sap from the tree *Rhus vernicifera*, a tree found across China but not in Europe. The japanned technique employed the use of varnishes, which created a similar appearance to lacquer when applied in a certain way. One such option was shellac, which was made of spirits of wine used as a thinner and combined with a catalyst.

be painted in the desired tempera colour, usually black, red, or blue, followed by a layer of clear or pigmented lacquer. The surface would then be dried and polished. Further layers of lacquer would then be applied in between polishing the surface, often requiring up to twenty additional layers. Just before the application of a final layer of a clear coat of lacquer, the craftsman could apply gold and silver decoration as highlights.

The technique to create japanned furniture took many steps and a great deal of patience for the craftsman. Japanned furniture often started as a wooden carcass that would then be laid with muslin and a gesso ground. If the craftsman wanted to add three dimensional relief for certain decoration, such as a rocky outcrop or range of mountains, the gesso could be applied for this purpose. At this point, the surface could

Top of a George I Green Japanned Knee-hole Desk
Mackinnon Fine Furniture Collection



DECORATION



Design from Stalker and Parker, *A Treatise of Japanning and Varnishing*

As far as the decoration itself was concerned, there was a concerted effort to directly copy designs from China and the East. China was highly regarded for its association as a site of eternal wisdom (and the home country of Confucius). Porcelain, textiles, wall hangings, as well as lacquer pieces, were used as sources of inspiration for the decorative schemes. Other sources included illustrations of trips and missions in Asia by travellers.

From the beginning, japanned furniture would be pitted against its Asian lacquer counterpart in terms of desirability. In 1695, a group of cabinetmakers and japanners joined together and established themselves as 'Patentees for lacquering after the manner of Japan.' They appeared before Parliament to increase the import duties on foreign lacquerwork to help protect their new market for domestic japanned work.

Soon though, decorative patterns appeared by those who had never been to the East. By the mid-18th century these publications were widely available, including William Halfpenny's *New Designs for Chinese Temples* (1750), Lock and Copland's *New Book of Ornaments* (1752), and Edward and Darly's *New Book of Chinese Design* (1754). Jean Pillement's name is often associated with chinoiserie decoration of this time as he produced a series of designs between 1757 and 1764.

Although Asian lacquer would always be highly prized, there were instances when the European japanned furniture was deemed better than the original. Voltaire once famously remarked about French japanning, known as *vernis martin*, 'Ces cabinets ou Martin, A surpassé l'art de la Chine.'





A PAIR OF GEORGE II GREEN JAPANNED BUREAU BOOKCASES

Attributed to Giles Grendey

England, circa 1740

A highly important and extremely rare pair of George II green japanned bureau bookcases attributed to Giles Grendey. Each with broken swan neck pediment crested surmounted by a turned golden finial, the upper section with two doors fitted with beveled mirror plates which open to reveal, on the reverse, panels of floral chinoiserie decoration, and an interior fitted with pigeonholes and folio shelves of varying sizes, with a central door decorated with chinoiseries, standing above a fall front bureau section enclosing further drawers and pigeon holes, below is a single drawer in the frieze above two short and one long drawers, the whole standing on bracket feet.

Each bureau decorated throughout with outstanding gilt chinoiseries on an incredibly rare olive green ground.

Height: 96 in (244 cm)

Width: 40 in (101.5 cm)

Depth: 22½ in (57 cm)

AD.72



Provenance

Private collection, Northern Spain

Comparative Literature

F. Davis, *A Picture History of Furniture*, London, 1958, ill. 217.

G. Wills, *English Furniture 1550-1760*, London, 1971, p. 135, fig. 105.

C. Gilbert, *A Pictorial History of Marked London Furniture 1700-1840*, Leeds, 1996, ill. 68.

The Pair

It is most unusual to see pairs of bureau bookcases made in England in the eighteenth century, and the few that exist were generally be made for the export market, particularly for Spain and Portugal. The fashion for these pairs derives from the import of exotic lacquer cabinets from the East Indies Companies that were often made in pairs.

One of the most renowned pairs is attributed to James Moore and is decorated entirely in gilt gesso. Originally two pairs of these extraordinary gilt gesso bureaux were made for the Portuguese Royal Court, and today two survive in their original gilded state, one of which is in the Mackinnon Fine Furniture collection. In another rare instance, two pairs of the bureau bookcases were made as part of the impressive suite of furniture known to be made by Giles Grendey for the Dukes of Infantado and later destined for Lazcano Palace in magnificent scarlet japanned decoration.

A pair of George II white and blue japanned bureau bookcases are known to exist. These are signed by John Golding and William Rider, two journeymen presumed to be part of Giles Grendey's workshop. Mallett & Son (Antiques) Ltd. had the good fortune of reuniting a pair of small scarlet japanned bureau bookcases—one in England and the other in Spain, which surfaced in 1969.

The Design

John Stalker and George Parker's publication, *A Treatise on Japanning and Varnishing*, in 1688 was a seminal moment for the development of japanning in English cabinetry. This guide offered a thorough description of the japanning technique as well as decorative schemes to use. These bureaux draw direct inspiration from this treatise.

There were recipes and instructions on how to make olive japanned varnishes, along with white, blue, red, chestnut, lapis lazuli, and tortoiseshell hues. The olive hue, as used on this pair of bureaux, is one of the rarest colours seen on japanned furniture today. To achieve the olive tone, the treatise instructs the artisan to use the dye 'English Pink' and to 'grind it with common size, and when it has attained the consistency of butter, convey it to a pottinger, and there Lamblack and White lead mixt with it, produce the Olive-colour.'



A PAIR OF GEORGE II JAPANNED SIDE CHAIRS

In the manner of Giles Grendey

Circa 1720-30

A rare pair of George II period japanned side chairs in the manner of Giles Grendey. With shell-carved arched top-rails and drop-in seats, on cabriole front legs joined by turned and waved stretchers, with magnificent whimsical chinoiserie decoration throughout, the front cabriole legs terminating in claw and ball feet.

Height: 41 in (104 cm)

Width: 22 in (56 cm)

Depth: 23 in (59 cm)

F10.148





A PAIR OF 18TH CENTURY CHINESE EXPORT BUREAUX

The bureaux Chinese, *circa* 1750

The stands English, *circa* 1750

A very fine and rare pair of mid 18th century Chinese export black lacquer bureaux, each with a similarly decorated George II period black japanned stand. Each bureau beautifully decorated throughout with gilt chinoiserie landscapes on a black lacquer background, the fall front of each similar decorated and enclosing a series of drawers and pigeonholes, above two drawers, the drawers inscribed with Chinese characters to the reverse. Both bureaux standing on bases with chamfered legs, scrolled brackets and x-frame stretchers, again all decorated with japanning, with gilt highlights on a black ground.

Height: 42 in (107 cm)

Width: 27¼ in (69 cm)

Depth: 18½ in (47 cm)

AD.53



A GEORGE II GREEN JAPANNED PIER MIRROR

Attributed to Giles Grendey

England, circa 1730

An exceptionally rare large George II green japanned pier mirror attributed to Giles Grendey. The beveled mirror plates in two parts surrounded by a magnificently decorated shaped frame profusely decorated throughout with golden chinoiserie on a deep green japanned ground, the top cresting depicting a figural scene with men on horseback. The chinoiserie decoration of outstanding quality.

Height: 60 in (153 cm)

Width: 25 in (64 cm)

M06.47





A GEORGE I GILT GESSO LOWBOY

In the manner of James Moore

England, circa 1720

A very rare and important George I gilt gesso and black and gilt japanned side table, the top and drawer fronts and sides decorated with panels of black japanned working with gilt chinoiserie.

Height: 27¼ in (69 cm)

Width: 32 in (81.5 cm)

Depth: 19¾ in (50 cm)

Provenance

With Hotspur Ltd.

Private Collection, USA

This exceptional table with its striking combination of gilt-gesso and japanned decoration bears a great similarity to one at Longford Castle, Wiltshire which was probably supplied to Sir Jacob de Bouverie (created 1st Viscount Folkestone in 1747) when he succeeded his brother in 1736. The Longford Castle dressing-table is illustrated in R. Edwards' *The Dictionary of English Furniture*, and P. Macquoid *The Age of Mahogany*. Lord Folkestone employed many of the leading cabinet-makers of his day, notably Benjamin Goodison.

Goodison was apprenticed to James Moore from about 1720 and succeeded him as cabinet-maker to the Royal household - and it would seem likely that the two collaborated with the supply of furnishings to Longford Castle during this period. A related set of chairs, attributed to Moore, was sold from the collections at Houghton Hall, Norfolk, 8th December 1994.

D10.226



AN EARLY 18TH CENTURY GERMAN CREAM JAPANNED SECRETAIRE CABINET

Germany, *circa* 1725

An exceptional early 18th century German cream japanned secretaire cabinet. The decoration featuring chinoserie figures and landscapes within trellis reserves, including rare asymmetrical reserves to the doors and sides of the lower part, all the painting of exceptional quality, with finely pierced gilt-metal mounts, the key escutcheons all surmounted by an Electoral crown.

Height: 77 in (196 cm)

Width: 43½ in (110 cm)

Depth: 25 in (64 cm)

Provenance

Baron Rudolph d'Erlanger

Probably for Clemens August of Bavaria (1700 - 1761), Archbishop-Elector of Cologne, Schloss Brühl.

This rare German japanned bureau cabinet was likely made for the *Indianische Lackkabinett* (known as the Blue and White Room) at Schloss Brühl near Cologne. Schloss Brühl served as the residence of the Archbishop-Elector of Cologne, and the Blue and White Room featured exquisite paneling in a similar character to this cabinet. The room was severely damaged during the Second World War, but some fragments survive.

The cabinet features the Electoral crown on the gilt-metal mounts and escutcheons, which means that it must have belonged to one of the Electors of the Holy Roman Empire.

AD.81



A JAPANESE BLACK AND GILT LACQUER CABINET ON STAND

Japan, *circa* 1720

An exceptional Japanese Edo period black and gilt lacquer cabinet decorated throughout, including the top, with mountain landscape scenes, with a pair of doors with copper engraved mounts, hinges and lock-plates opening to reveal ten drawers of varying sizes similarly decorated with foliage, the interior doors decorated with birds and flowers within a *nashiji* border, the sides of the cabinet decorated with foliage and copper carrying handles. The cabinet now on a modern gilt stand.

Height: 63¾ in (162 cm)

Width: 40¼ in (102 cm)

Depth: 21¼ in (54 cm)

K10.100



THE LAZCANO SUITE

A PAIR OF GEORGE II RED JAPANNED CHAIRS

By Giles Grendey

England, circa 1730

An exceptional and highly important pair of George II scarlet japanned side chairs. Each chair profusely decorated throughout with outstanding gilded chinoiserie scenes on a scarlet japanned ground, with elaborately dressed courtly figures standing in stylized landscapes surrounded by scrolling foliage, birds, lion's masks, acanthus leaves and strapwork. The extravagant vase shaped splat and shaped stiles above a caned seat, standing on cabriole legs joined by shaped moulded stretchers, and on pad feet. Stamped with the craftsman's initials.

Height: 40 in (102 cm)

Width: 21 in (55 cm)

Depth: 22 in (56 cm)

Provenance

Almost certainly supplied to Don Juan Raimundo de Arteaga-Lazcano y Chiriboga (d. 1761), for Lazcano Castle, Spain, circa 1735-1740, and by descent at Lazcano

Or, to Don Juan de Dios de Silva Mendoza y Sandival, X Duque del Infantado (1672-1737), or his daughter, Dona Maria Teresa de Silva y Mendoza, XI Duquesa del Infantado (1707-1770), and by decent at Lazcano

With Adolfo Loewi, circa 1930

The Rosen Foundation, Katonah, USA

Literature

R.W. Symonds, 'Giles Grendey (1693-1780) and the Export Trade of English Furniture to Spain,' *Apollo*, 1935, pp. 337-342.

R.W. Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, pp. 87-88, figs. 56-57.

C. de Arteago, *La casa del Infantado, Cabeza de Mendoza*, vol. II, 1944

C. Gilbert, 'Furniture by Giles Grendey for the Spanish Trade,' *The Magazine Antiques*, April 1971, pp. 544-550.

H. Huth, *Lacquer of the West*, 1971, pls. 65-66.

C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. I, Leeds, 1978, pp. 79-81.

C. Gilbert, *The Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp.31-32 & figs. 442-451.



The Lazcano Suite

These iconic chairs form part of the most celebrated and elaborate suite of English furniture from the 18th century. Commissioned from the esteemed cabinetmaker Giles Grendey for the Lazcano Palace, Northern Spain, the extensive suite comprised of at least 77 pieces including chairs, daybeds, tables, mirrors, tripod stands, and several desks and bookcases.

The significance of this palatial commission is unprecedented, and it has been documented in numerous publications on furniture history. Furniture historian R.W. Symonds described pieces from the suite as 'the best English cabinet-work' in 1935, and Christopher Gilbert further emphasized the suite's 'outstanding importance' in 1971. Today, many items from the suite are now represented in major museums around the globe, including the Victoria & Albert Museum, London, the Metropolitan Museum of Art, New York, Temple Newsam House, Leeds, and the Museo de las Artes Decorativas, Madrid.

The Palace of Lazcano was built between 1620 and 1640 in Guipúzcoa, Northern Spain. The suite is recorded in a 19th century photograph of an interior of the Palace, which was later reproduced in *La Casa del Infantado cabeza de los Mendoza* by Cristina de Arteaga (vol. II, Madrid, 1944).

In 1930, the German dealer Adolph Loewi visited Lazcano and acquired a great deal of the collection, including fifty side chairs, twelve armchairs, two daybeds, two pairs of mirrors, a pair of candlestands, a card table, and a tripod tea table. From his shops in Venice and later in America, Loewi sold the collection to clients internationally. One of his greatest patrons was the avid art collector Walter Rosen, who acquired thirty pieces for his Caramoor estate in Katonah, New York.



Giles Grendey

Giles Grendey (1693-1780), born in Wootton-under-Edge in Gloucestershire, became a leading London cabinet-maker. Grendey was one of only a few English cabinet-makers to sometimes affix trade labels to his furniture, a record of which now helps to provide additional information on his clients and work. A few extant pieces, including items from the Lazcano commission, still retain these labels as well as also occasionally featuring the stamped initials of workmen in Grendey's employ.

Symonds suggested Grendey is probably the only English cabinetmaker of whom definite evidence exists of his thriving export trade. One record of his exportation of goods was reported in various newspapers on August 7, 1731 after a fire started on adjacent premises to Mr Grendey 'a Cabinet-maker and Chairmaker.' This devastating fire caused him to lose furniture to the value of £1,000, a huge amount in 1731, including one particular piece which was described as: 'among other rich and valuable Goods was burnt a Chair of such rich and curious Workmanship... it being intended, to be purchas'd by a person of Quality who design'd it as a Present to a German Prince,' which he 'had packed for Exportation against the next morning.'



A GEORGE I BLACK JAPANNED SIDE TABLE

England, *circa* 1720

A very rare and charming black George I japanned side table, in lovely condition. The panel top with moulded edge and re-entrant corners beautifully decorated with a lakeside chinoiserie landscape with figures on a jetty, birds flying in the sky, and rocky promontaries with trees and buildings, above a shaped frieze and standing on four triangular legs with pointed feet.

Height: 29 in (74 cm)

Width: 34 in (86 cm)

Depth: 19 in (48 cm)

K10.101





A GEORGE II JAPANNED LONGCASE CLOCK

By William Bassett of Swansea

Wales, circa 1740

An exceptional and very impressive japanned longcase clock by William Bassett of Swansea. The case, surmounted by three large brass flame finials, has a large caddy top with well fretted and gilded sound frets backed with red silk, the arched glazed front door is flanked by plain brass capped columns, with two glass apertures to the sides, the main door with a conforming arched top, the base standing on a double plinth. The bodywork superbly japanned throughout.

Signed to clockface: *William Bassett Swansey*

Height: 110 in (279 cm)

Width: 21 in (53 cm)

Depth: 10¼ in (26 cm)

The dial of the clock is quite exceptional with a large silvered arch with the signature of the maker '*William Bassett, Swansey.*' Below that it has the lunar days and the painted moon ring with engraved and silvered moonphases interspersed with dark blue or black sky and stars, also showing high tide. To the right and left of the top of the chapter ring and slightly inset into it are the date dial and the strike/silent dial. The chapter ring has fleur-de-lis half hour markers, Roman hour numerals and Arabic minute numerals. It has a finely matted centre with a second hand below 12 o'clock and a large triangular cut out above 6 o'clock showing the day of the week with an engraved figure and sign of the zodiac.

The eight-day bell movement has rack striking and four nicely knopped pillars. It strikes on the hour on a bell mounted above the movement, with a brass faced pendulum and two brass cased weights.



A JAPANESE LACQUER CABINET ON STAND

The cabinet Japanese and the stand English, *circa 1700*

A fine early 18th century silvered mounted Japanese black and gilt lacquer cabinet on a William & Mary silvered stand. The cabinet decorated throughout, including the top, with birds and pavilions within mountain landscapes, with a pair of doors with silvered and engraved mounts, hinges and lock plates opening to reveal ten drawers of differing sizes similarly decorated together with a *nashiji* border, the sides of the cabinet decorated with floral patterns and with carrying handles. The silver-gilt stand profusely carved with foliage and flowers, the apron centred by putti on a floral swag, on cabriole legs with scrolled feet.

Height: 59 in (150 cm)

Width: 46½ in (118 cm)

Depth 21½ in (62 cm)

105.67







A GEORGE I SCARLET JAPANNED BLANKET CHEST

England, *circa* 1720

An extremely rare and fine George I period scarlet japanned trunk. The lifting top decorated with various scenes of oriental figures in landscapes. The front, similarly decorated, with islands, bridges and fishing boats with an elaborate chased central escutcheon plate over two short and one long drawer similarly decorated and retaining their original brass handles and escutcheons. The sides decorated with sprigs of flowers and with original engraved lifting handles. The whole raised on four later turned bun feet. Glorious japanned decoration. A wonderful and very rare piece of furniture.

Height: 30 in (76.2cm)

Width: 43½ in (110.5 cm)

Depth: 23 in (58.4 cm)

L03.14



A PAIR OF EARLY 18TH CENTURY CHINOISERIE PAINTED LEATHER PANELS

England, *circa* 1740

A very fine pair of English early 18th century painted leather panels. Decorated with vignettes of Chinese courtiers in private palace gardens surrounded by flowers shown in a variety of porcelain vases, the leather further tooled and gilded against a blackened background, held in gilt frames with green craquelle mounts.

Height: 59 in (150 cm)

Width: 27½ in (70 cm)

AD.82



A PAIR OF MID 19TH CENTURY CHINESE PAINTED PANELS

China, *circa* 1860

A pair of mid-19th century Chinese painted panels. Painted on paper in watercolour heightened with body colour, depicting exotic pheasants and other birds of paradise amongst flowering trees and chrysanthemums, all set against a sandy coloured background.

Height: 47 in (119.5 cm)

Width: 34¼ in (87 cm)

AD.82



A GEORGE III RED JAPANNED EIGHT DAY CLOCK

England, *circa* 1740

The case beautifully decorated with red japanning and gilt chinoiserie in the manner according to the designs of Stalker and Parker (1688); with a brass carrying handle and pineapple finials to the inverted bell top; the sides with elaborate silk lined pierced sound frets.

The dial with foliate spandrels to a silvered chapter ring with a silvered centre and concentric date ring and signed 'Rob.t Wood/London', with blued steel hands to indicate the time and the date, with strike/ silent ring in the arch.

The movement is in excellent working order with five pillars, twin line fuses and verge escapement, strike and trip repeat on bell, the back plate engraved with foliate scrolls. With a case key and a winding key.

Inscribed: 'Rob.t Wood/London'

Height: 21¼ in (54 cm)

Width: 12½ in (32 cm)

Depth: 7¾ in (20 cm)

G10.109





A 17TH CENTURY CREAM JAPANNED CABINET ON STAND

The cabinet European, the stand English, *circa* 1680

A very rare and fine European brass mounted polychrome and gilt japanned 17th century two-door fitted cabinet on a Charles II period carved giltwood stand. The cabinet decorated throughout the exterior and interior with landscaped pagoda scenes incorporating figures, birds, and imaginary creatures, the doors mounted with finely etched hinges and escutcheons, opening to reveal an arrangement of ten drawers of various sizes, the boldly carved giltwood stand with winged cherubs hoisting a laurel wreath within foliate and acanthus leaf swags.

Height: 56 in (142 cm)

Width: 34½ in (88 cm)

Depth: 25 in (61 cm)

Provenance

Mallett & Son (Antiques) Ltd., London, 1957

On Loan from a Private Collection

Literature

C. Jones, Colefax & Fowler *The Best in English Interior Decoration*, London, 1989, ill. p.116.

F07.78



The cabinet decoration, of whimsical Oriental gardens with flowering shrubs, birds and butterflies, relates to patterns issued in John Stalker and George Parker's *Treatise of Japanning and Varnishing* of 1688. The indented-corner tablet set within a broad frame corresponds to that of a 17th century Japanese cabinet illustrated in M. Jourdain and R. Soame Jenyns, *Chinese Export Art*, London, 1967, fig. 31, and displayed on a similar stand that is carved with putti amongst Roman foliage in the French arabesque manner.

A pair of 17th century Japanese lacquer cabinets that are similarly decorated on a white ground are illustrated in T. Murdoch (ed.), *Boughton House, The English Versailles*, London, 1922, pl. 80, while white-japanned versions, executed in Berlin in the late 17th century by Gerard Dagly (d.1714), are illustrated in H. Huth, *Lacquer of the West*, London, 1971, figs. 160-161, and H. Honour, *Cabinet Makers and Furniture Designers*, London, 1972, p.63.

F07.78



A GEORGE I GREEN JAPANNED KNEEHOLE DESK

A very rare and exceptional George I green japanned kneehole desk. Decorated overall with chinoiserie figural scenes on an oak and deal carcase; the top exuberantly decorated with Indian elephants and Chinese figures within a floral and foliate border; with one long fitted drawer over a central cupboard flanked by six short drawers interspaced with double bead mouldings; the whole on shaped bracket feet.

Height: 32 ½ in (82.5 cm)

Width: 31 in (78.5 cm)

Depth: 19 in (48.5 cm)

Provenance

Mallett & Son (Antiques), London, 1964

On Loan from a Private Collection



The demand for lacquered items towards the end of the 17th century increased with lacquered panels and furniture being imported by the East India Company and the Dutch East India Company. To satisfy this demand, English cabinet makers supplied example of japanned furniture: that is furniture made in England but decorated in the chinoiserie manner. This was further encouraged and facilitated by the publication of the Stalker and Parker ' Treatise of Japanning and Varnishing 1688'. Although this publication was possibly aimed more at the amateur rather than the professional workshop; it still acting as a well regarded guide to all things 'chinoiserie'.

Due to the labour intensive nature of japanning, particularly the earlier high relief decoration, the cost involved would dictate that potential clients would be more affluent; combined with the contemporary perception that the imported lacquer cabinets were held in high esteem, and therefore only affordable by a few.

Green japanned furniture is rarer than the more widely documented examples japanned in red and black. The decoration to the top of this desk relates closely to the fall front on a green lacquer bureau cabinet with Mallett & Son (Antiques) Ltd in 2010.





A PAIR OF GERMAN JAPANNED BOXES

Germany, *circa* 1860

A superb pair of German mid-19th century japanned Berlinware scroll or document boxes, imitating Japanese lacquer. Of domed form, with carrying handles, escutcheon plate and lock and each with an internal tray, profusely decorated with gilded phoenix birds and stylised flowers on a black ground.

Height: 7 in (18 cm)

Width: 25½ in (65 cm)

Depth: 7¾ in (20 cm)

AD.19





AN EARLY 19TH CENTURY CHINOISERIE GLOVE BOX

England or French, *circa* 1800

A charming early 19th century century glove box, the domed top and sides extremely finely decorated with gilt chinoiseries of figures, landscapes and buildings on a black ground, with good craquellure throughout, opening to reveal a red interior. This piece features exceptionally fine painted decoration in superb condition.

Height: 4 in (10.5 cm)

Width: 11 in (29cm)

Depth: 8 in (22 cm)

E02.29



A CHINESE BLACK LACQUER CABINET ON STAND

China, *circa* 1900

A fine 19th century black lacquer chinoiserie cabinet with twin doors. The elaborate pierced and engraved gilt-metal mounts, escutcheons, and strap hinges in the 17th century taste, the doors opening to reveal some of the original drawers, the remainder now fitted with a smoked mirrored lining and glass shelves to form a cocktail cabinet. The later base with some age incorporating a single long frieze drawer and standing on fluted ebonised and parcel-gilt legs.

Height: 65 in (165 cm)

Width: 40 in (101.5 cm)

Depth 20½ in (52 cm)

AD.76







A REGENCY PAPIER MACHE TRAY ON STAND

The tray English, *circa* 1810

A very fine large scale black and gilt decorated papier-mache tray of large size, now sitting on a later faux bamboo stand hand-painted in similar colours

Height: 21 $\frac{1}{4}$ in (53.5 cm)

Width: 30 $\frac{3}{4}$ in (78 cm)

Depth: 24 in (61 cm)

K09.86

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